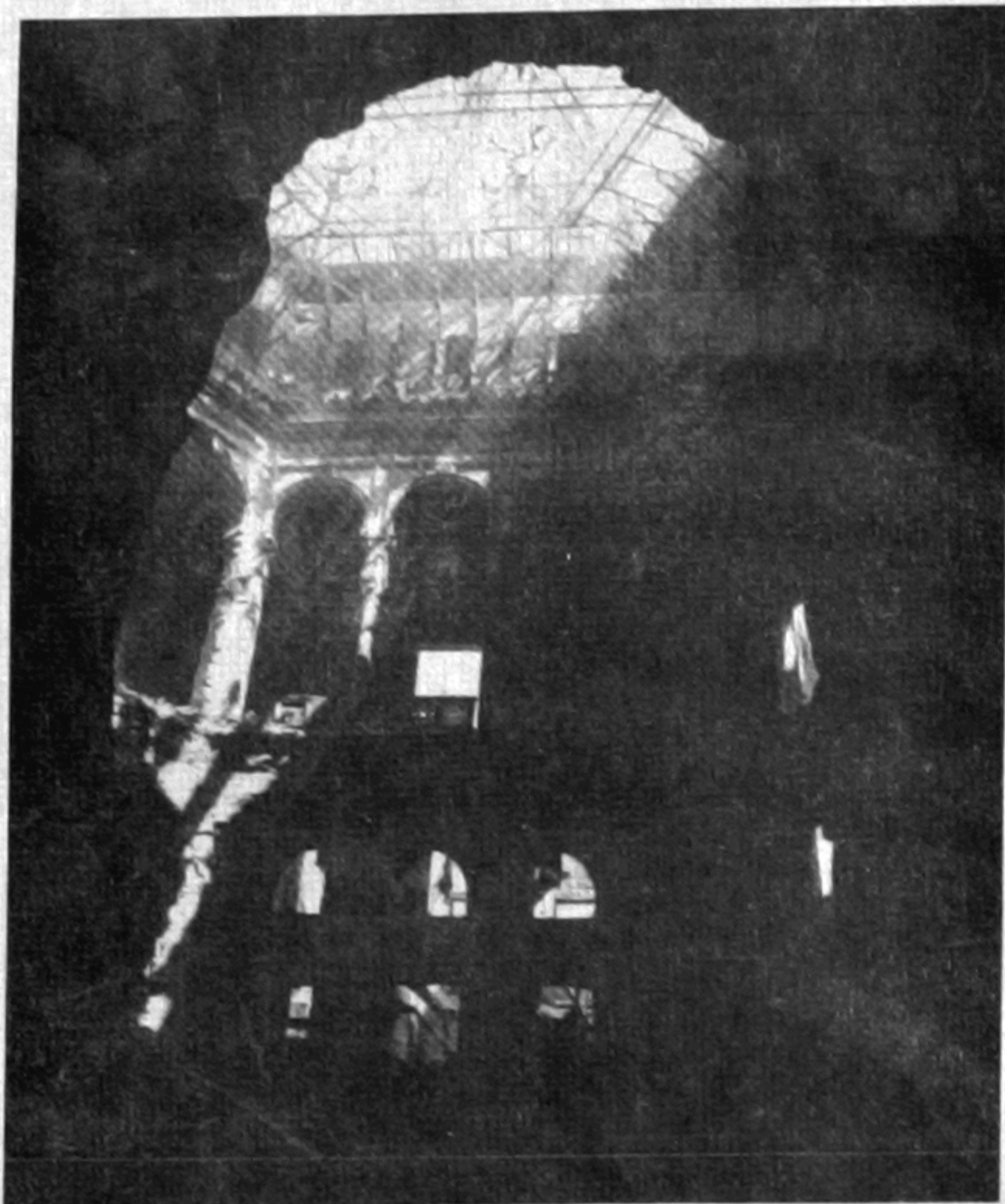


FRIENDS



Last year with strong public and private support, StoreFront for Art and Architecture literally and figuratively re-defined its local and international presence through the transformation of its facade by Vito Acconci and Steven Holl, a project that permeates the boundaries of private and public, art and architecture, and esthetics and social. However, as we witness the present political and social struggles here and abroad, re-living in the specter of the past, StoreFront this year will focus on other bounds: the territories of past, present and future through a series of inter-related events and exhibitions.

In commemoration of the 50th anniversary of the historic YALTA CONFERENCE (February 4-11, 1945), Komar and

Melamid will create a celebratory installation at StoreFront that critiques the dissonance in culture from the political will and the cartography of the world drawn by the victorious Allied powers. A spatial re-creation of the Yalta event, the installation is about the inextricability of contemporary politics and culture from those of the past, and how a half century of social progress crumbles within a split second of political recollection.

This project, derived from Komar and Melamid's proposal to place murals of Churchill, Roosevelt and Stalin on the United Nations building (in cooperation with City Art Inc.), brings to mind recent imagery of the continued devastation wrought on the same part of the world defaced by the Yalta and other agreements

of 1945. In remembrance and as a historic record of cultural genocide, StoreFront will present the exhibition **Warchitecture-Sarajevo: a Wounded City**, a powerful, affecting portrait of the psychological and physical ravages wrought on a city, its people and heritage through a planned assault on Sarajevo's historic and cultural monuments. We find this photographic portrayal of horrific events to be inspirational, a testament to the endurance of culture under concerted attempts to eradicate it. Organized by a group of five architects in Sarajevo who after two years of secret preparations, brought their exhibition to France where it was seen and highly acclaimed at the art on rue centre d'architecture, Bordeaux and the Centre Georges Pompidou, Paris. StoreFront will host the first exhibition in the United States of **Warchitecture** with the cooperation of the **National Institute for Architectural Education** and the **National Peace Foundation**. A concurrent symposium will be held at the **Dia Center for the Arts**.

"Sarajevo is not any kind of an island. I want people to understand this because we have seen the third world war... and fear that it is going to spread in the rest of the world. I can just assure you that the third world war is anything but what you would expect it to be—it is unpredictable, and worse than your worst dreams."
—Admir Kersovic, Bosnian filmmaker and founder of Sarajevo Art Collective.

In a different kind of war, **Carmelo Jose Vergara** investigates downtown Detroit, "the most awesome concentration of emerging ruins in the nation," a mortal city wounded by violence, destruction and racial division. Long beset by urban poverty and suburban flight, this vacant spectacle demonstrates "the futility of meeting the challenge to rebuild," the crisis of urban refigure. Refusing to denaturalize in this age of information and subcultures, the monumental Detroit is pivotal to the question of the legitimacy of urban centers, and architecture as the purveyor of grand social gestures. In **Monument Valley: Downtown Detroit**, Vergara and **Richard Plunz**, director of Urban Planning at Columbia University School of Architecture, will venture on the theory of living ruins, the city as a grand theme park in the dystopic future, and architecture as a defense.

"A popular saying in the city goes, 'The last one out, turn off the lights.'"
—Carmelo Vergara, *The Nations*, May 18, 1992

StoreFront for Art and Architecture is a living project on the inter-nation of history. Through these and other projects, this forum rejects complacency and especially, the hierarchy of aesthetics within political, social, and cultural discords. We are willing to place art and architecture at the thresholds of violence, destruction and resistance.

Won't you support this forum?

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(since January 1, 1994)

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BOOK RECEPTION

INVISIBLE IN ARCHITECTURE
November 30, 6-8pm



"TO BE AN ARCHITECT, ONE MUST SEEK DISCOURSE AND CONSTRUCTION TOGETHER."
—VITRUVIUS

THE INVISIBLE IN ARCHITECTURE, means its cultural dimension. THE BOOK PROVIDES A CROSS SECTION OF PRESENT DAY ARCHITECTURAL PRACTICE, RELATED TO THE MAIN CULTURAL ISSUES OF OUR TIME. 34 MAJOR ARCHITECTURAL BODIES OF WORK OF INTERNATIONAL FAMOUS ARCHITECTS ARE PRESENTED. THEIR BUILDINGS ARE DOCUMENTED AND PLACED IN THE WIDER CULTURAL CONTEXT. THIS WAY THEIR CULTURAL POTENTIAL IS EXPLICITLY ACTIVATED. BESIDES, 14 HIGHLY RESPECTED SCIENTISTS SHED THEIR LIGHT UPON THE HIDDEN MECHANISMS OF TODAY PRACTICE. THEIR OPINIONS ARE SUPPLEMENTED BY 10 INTERVIEWS WITH THE OPINION LEADERS OF THE ARCHITECTURAL AVANT GARDE.

FACED WITH THE INCREASING INVISIBILITY OF THE ARCHITECTONIC DISCOURSES ITSELF, AS MEDIA ATTENTION FOCUSES MORE ON THE VISUAL ASPECTS THE BOOK WISHES TO RESTORE THE BALANCE BETWEEN SOCIAL AND ARTISTIC CHOICES AND THEIR CONSEQUENCES. IT PROVIDES A RIGOROUS SURVEY OF THE PRINCIPAL TRENDS IN PRESENT-DAY ARCHITECTURE AND HIGHLIGHTS THE VERSATILITY OF THE DISCIPLINE, AVOIDING A ONE-SIDED EMPHASIS ON TECHNIQUE AND DESIGN AT THE EXPENSE OF THE INTELLECTUAL AND TACTILE DIMENSIONS. ARCHITECTURAL AND ITS CULTURAL CONTEXT ARE PRESENTED AS COMPLETELY INTERWOVEN, WITHOUT LOSING ITS PROFESSIONAL CHARACTERISTICS OUT OF SIGHT.

WITHIN A DISCURSIVE FRAMEWORK, RANGING BETWEEN ENCYCLOPEDIAIC AND UTOPIAN MANIFESTOS, AND SUSTAINED BY LEADING THINKERS LIKE GIANNI VATTIMO, HAL FOSTER, DAVID HARVEY AND RICHARD SENNETT, THE BOOK EXAMINES THE WORK OF ARCHITECTS SUCH AS ROGERS,

HASEGAWA, KOOLHAAS, HERZOG & DE MEURON, HOLL, EISENMAN, TSCHUMI, VENTURI AND SCOTT BROWN, DILLER AND SCOFIDIO, AND MANY OTHERS, AND THE HIDDEN FACETS OF THE ARCHITECTS' APPROACH TO THEIR CREATIONS. WITH THE ARCHITECT'S VISIONS—CAPTURED IN INTERVIEWS, ESSAYS AND PROJECT DESCRIPTIONS—AN INCISIVE ARTICLES AND OFTEN CONTROVERSIAL QUESTIONING OF CONCEPTS, THE AUTHORS OLE BOUMAN AND ROEMER VAN TOORN USE THE POWER OF VERBAL AND VISUAL ARGUMENTS TO GIVE ARCHITECTURE, ONCE MORE, ITS RIGHTFUL PLACE IN THE PUBLIC SPHERE.

ACADEMY EDITION/ERNST & SOHN, 9 3/4 x 12, 514p, 790 ILLUSTRATIONS

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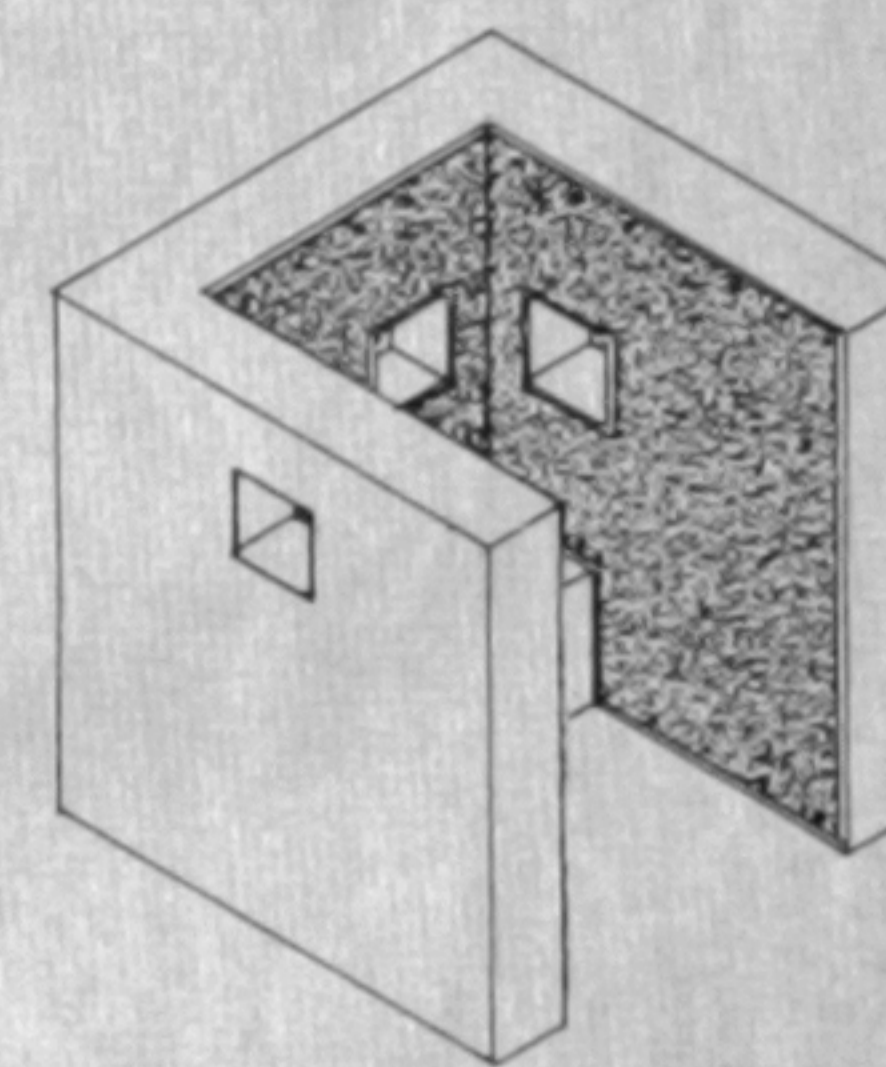
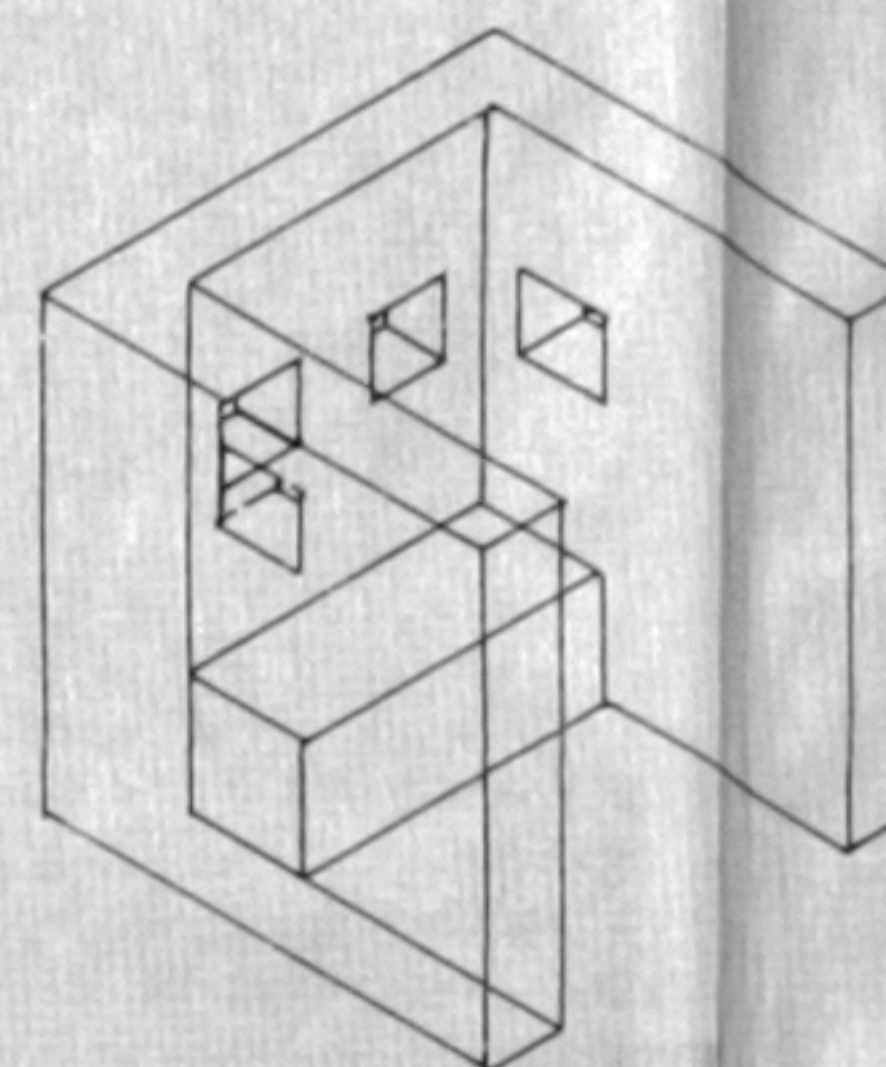
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2

ANDREA BLUM



DOMESTIC ARRANGEMENT IS A SERIES OF PROJECTS WHICH USE FURNITURE TO FETTERIZE ASPECTS OF THE BODY. THIS WORK IS INVOLVED WITH THE SITE \ AUDIENCE RELATIONSHIP, AND ON A MORE INTIMATE SCALE, MANIFESTS A KIND OF DISPLAY FOR PSYCHO-SOCIAL BEHAVIOR. IT ADDRESSES THE SOCIAL SITUATIONS IN WHICH ONE IS PLACED BECAUSE OF DESIGN I.E. "LOVE-SEAT," "GOSSIP CHAIR," AND THE COMPLEXITIES WHICH ARE RAISED WHEN PLACED IN A PUBLIC AND OR PRIVATE SPACE.

NOVEMBER 19—DECEMBER 31

1994

Gallery Hours: Tuesday—Saturday 11-6 pm
Opening Reception: November 19, 6-8 pm

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THE P.S.C. CUNY RESEARCH FOUNDATION.

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STOREFRONT

ART AND ARCHITECTURE

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TEL. 212 431.5795 FAX. 212 431.5755

19 November—31 December

Domestic Arrangement 2

Andrea Blum

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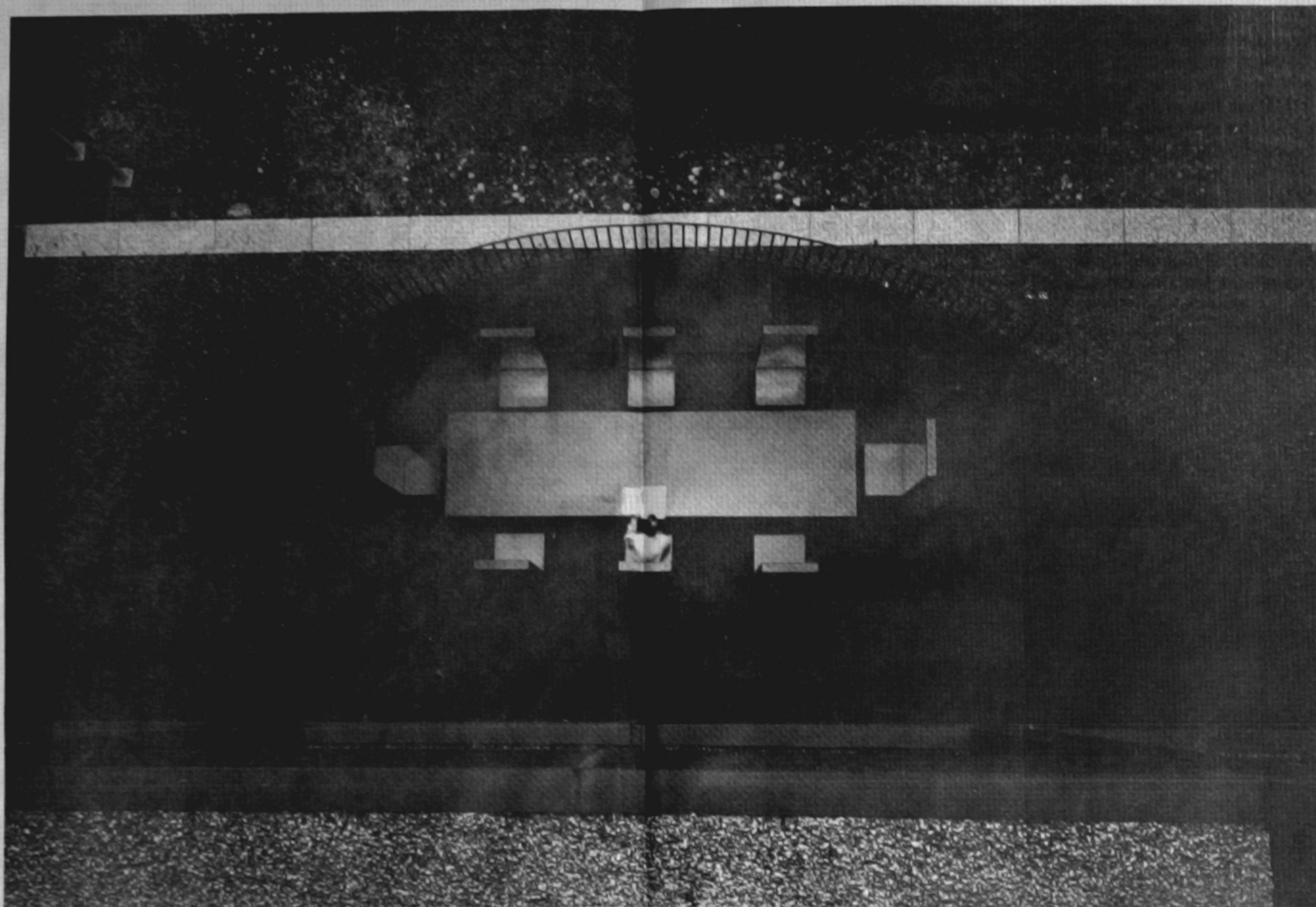
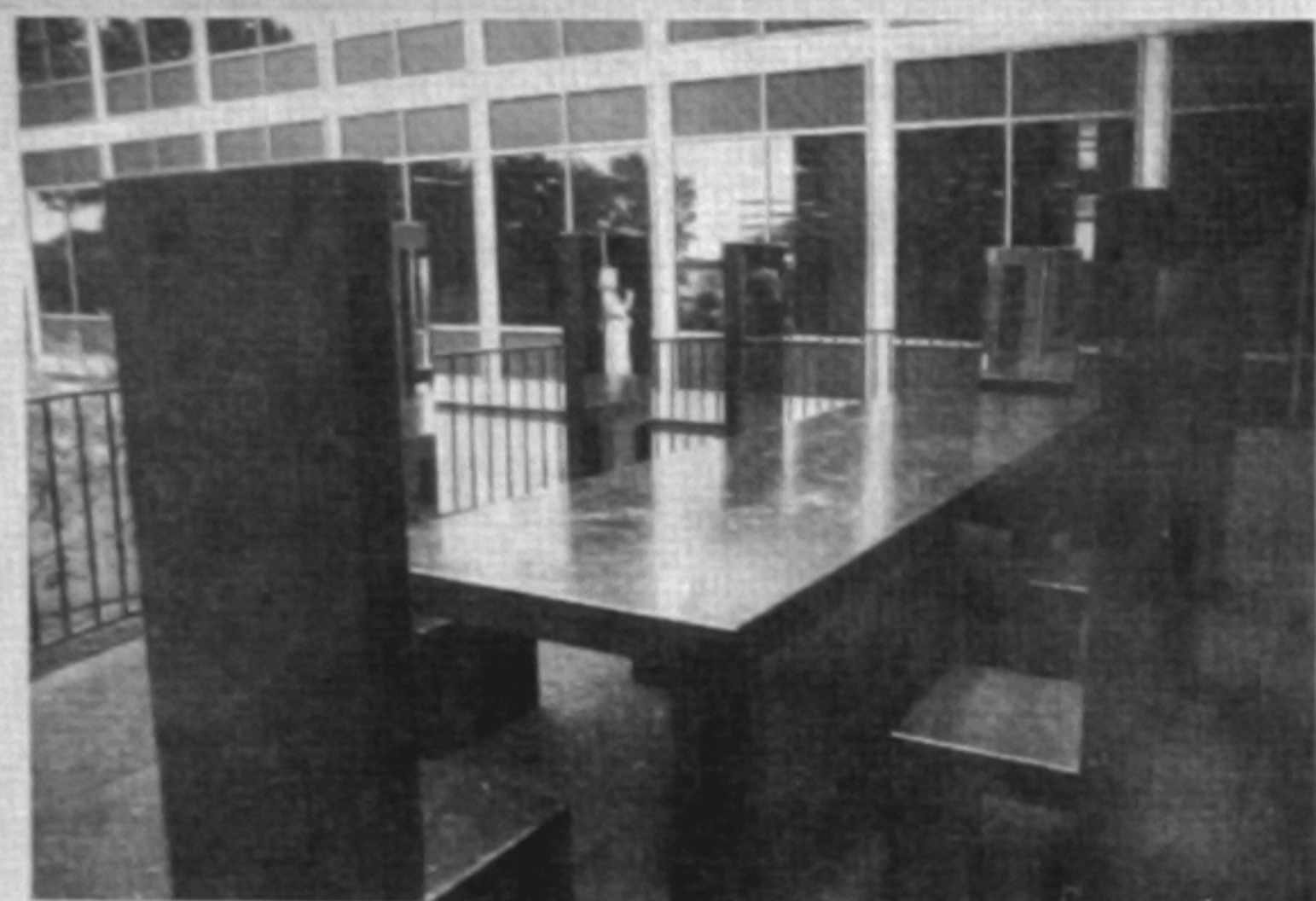


Photo: George Heinrich

CORPORATE DISPLACEMENT

General Mills Corporate Headquarters Minneapolis, MN.



TWO MODERNIST BUILDINGS ARE INTERCEPTED BY A THIRD, FORMING AN "H" CONFIGURATION. EACH SUBSEQUENT COURTYARD IS EQUAL IN PLACEMENT AND VISUAL ACCESS TO THE LANDSCAPED GROUNDS OF THE CORPORATE HEADQUARTERS. THE TWO SIDES SHARE MATERIAL AND FORM, AND ADDRESS THE CONCEPT OF "CORPORATE DISPLACEMENT".

THE NORTH COURTYARD TAKES THE IDEA OF THE "CORPORATE BOARDROOM" AND IS PLACED OUTSIDE TO BECOME A PUBLIC MEETING SPACE. THE SCALE OF THE LONG TABLE AND EIGHT CHAIRS IMPLIES A PERVERSE ARCHITECTURE WHICH IS HEIGHTENED BY THE INTERIOR MIRRORS OF THE CHAIRS REFLECTING THE OCCUPANT(S) IN A MULTIPLE OF IMAGES.

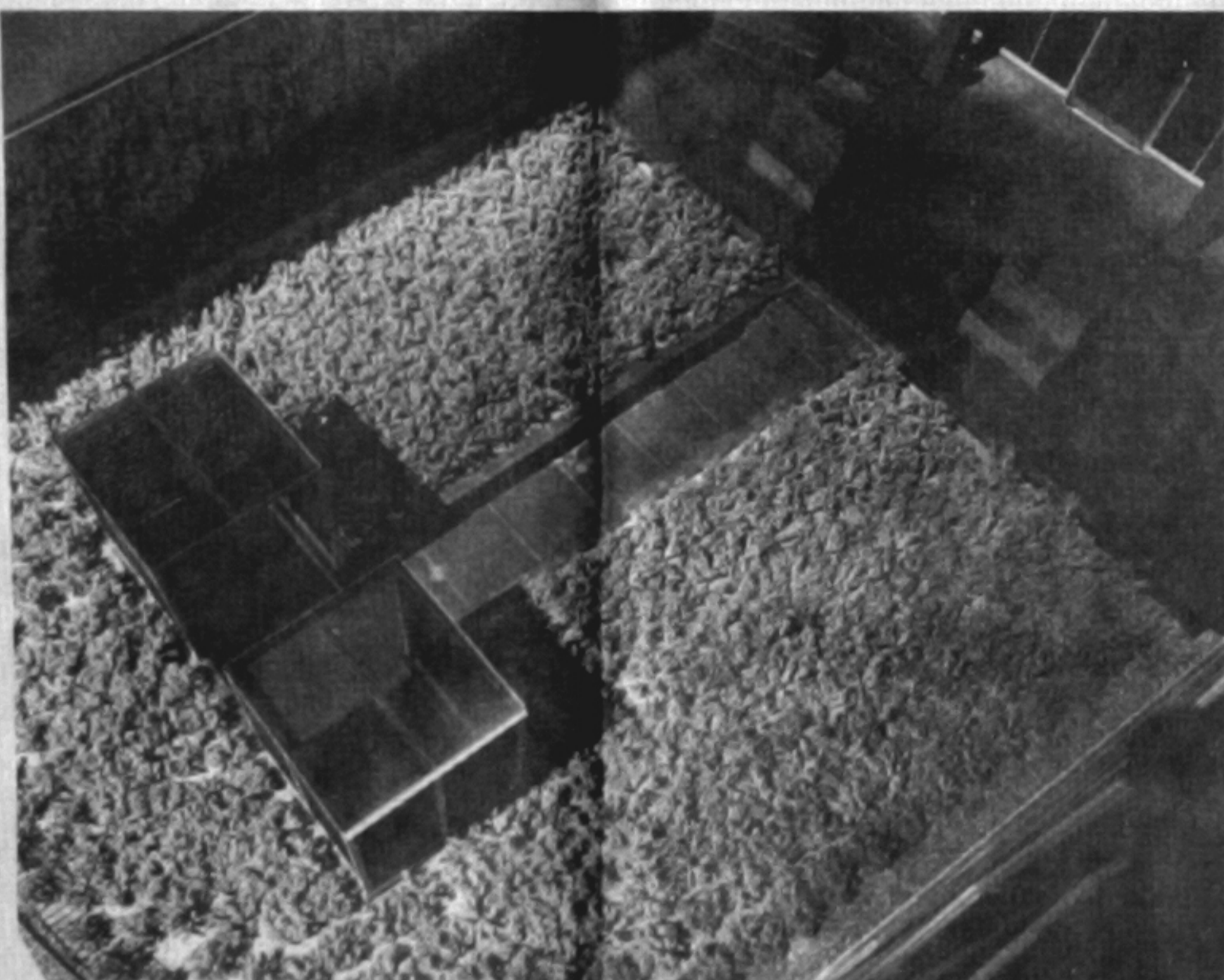


Photo: George Heinrich

THE SOUTH COURTYARD, THE LARGER OF THE TWO, DISPLACES THE "MODULE" OF THE BUILDING, OR INTERIOR OFFICE SPACE, TO THE EXTERIOR, BECOMING TWO GARDEN PAVILIONS. THE WALLS ARE THE SAME BLACK GLASS AS THE BUILDING SKIN THOUGH ARE LOUVERED TO DISTORT AND BREAK UP THE IMAGE OF THE SANCTUARY AND THOSE WITHIN IT. THESE PAVILIONS ARE PLACED AT THE END OF A NARROW WALKWAY WHICH PROJECTS OUT FROM THE UPPER LEVEL AND CONNECTS TO THE BUILDING CORRIDOR. THE ELEVATED OPEN SPACE BECOMES A TYPE OF "BACK PORCH" WITH BANQUETTES PLACED UPON IT.

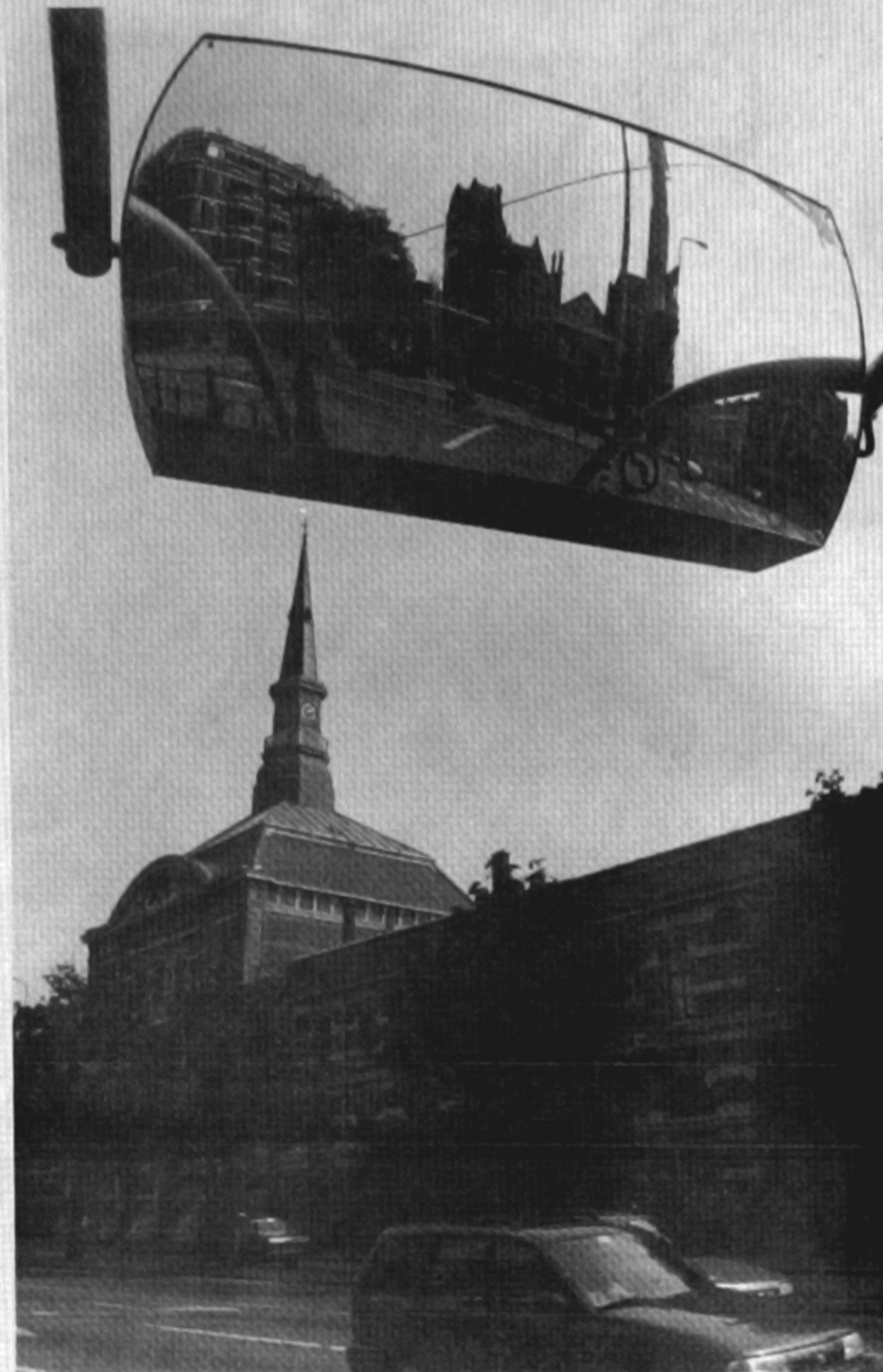


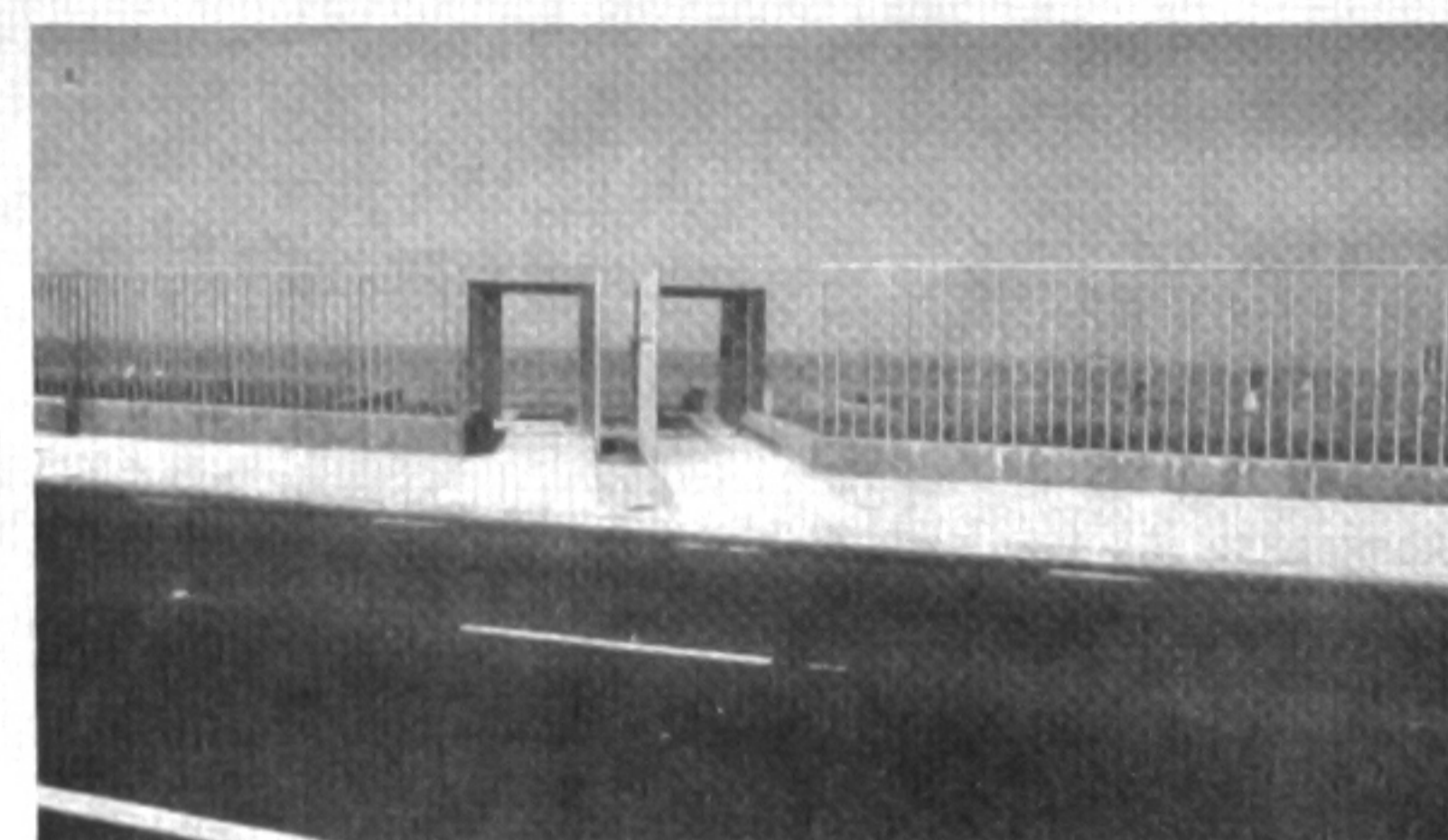
Photo: Leo van Kling

SPLIT PAVILION

CARLSBAD, CALIFORNIA

A WEDGE SHAPED SPACE BECOMES AN OVERLOOK TO THE PACIFIC OCEAN. ITS STREET SIDE RUNS ADJACENT TO A HIGHWAY ALONG THE COASTLINE. RESPONDING TO THE MOVING VEHICULAR TRAFFIC, FORMING A CINEMATIC-SCRIM, IS A HIGH STEEL RAIL STRUCTURE ESTABLISHING A PARTITION FROM THE STREET. THIS STRUCTURE OPENS AT THE CENTER OF THE WEDGE TO PROJECT TOWARDS THE OCEAN FORMING A TRELIS FOR WHAT ULTIMATELY BECOMES A PAVILION, SPLIT IN TWO.

THE PAVILION IS DIVIDED BY A WATER TROUGH WHICH RUNS PERPENDICULAR TO THE OCEAN CULMINATING IN A CENTRAL POOL. ILLUSIONISTICALLY THE WATER "LIFTS" THE OCEAN TO ITS OWN LEVEL FORMING THE CONCEPTUAL FULCRUM OF THE OVERALL PROJECT. FROM THIS CENTRAL POINT THE OTHER ELEMENTS EMANATE. THE LIGHTING IS BUILT INTO THE WATER REDISTRIBUTING THE GRAVITATIONAL "WEIGHT" OF THE PROJECT FROM A TRANSPARENT SKELETAL STRUCTURE BY DAY TO A LOW DENSE SOLID SPACE BY NIGHT.



SURVEILLANCE MARQUEE

GALERIE DES ARCHIVES, PARIS

SEVEN DOUBLE-SIDES SURVEILLANCE MIRRORS ARE ATTACHED TO THE SIDE OF BUILDING MARKING THE LOCATION OF EACH EXISTING COLUMN. THEIR POSITION IS STAGGERED AT INTERVALS FORMING A CANOPY-LIKE OVERHEAD STRUCTURE WHICH IS PLACED IN RELATION TO THE DIMENSIONAL WIDTH OF THE STREET(S). THE IMAGE OF THE PASSERBY IS CINEMATICALY REFLECTED IN THE MIRROR, EXPOSING BOTH THE TRAFFIC OF THE STREET INTO THE GALLERY SPACE AND THE ACTIVITY OF THE GALLERY SPACE ONTO THE PUBLIC SITE OF THE STREET.



Photo: Leo van Kling

SURVEILLANCE STATIONS

DEN HAAG, THE NETHERLANDS

DEVELOPMENT IN LATE 20TH CENTURY HOLLAND HAS BLURRED THE BOUNDARIES OF CITY TO CITY AND THE CITY TO ITS INTERNAL STRUCTURE. DEN HAAG IS CAUGHT SOMEWHERE BETWEEN ITS LAYERED PAST, PRESENT AND FUTURE. IT IS THE SEAT OF GOVERNMENT, IT HOUSES THE B.V.D., IT HAS A MULTI-ETHNIC POPULATION, IT HAS ONE OF THE LAST OF TWENTY EXISTING PANORAMAS IN THE WORLD, IT BRACKETS THIS CENTURY WITH THE FINEST ARCHITECTURE FROM OUDE AND BERLAGE TO KOOHLHAAS AND ROSSI, AND IT CURRENTLY IS IN THE PROCESS OF ADDING ANOTHER LAYER TO ITS URBAN SCHEME—IN THE SPIRIT OF NEW EUROPE.

THE SITING OF FIVE SURVEILLANCE STATIONS MARKS THE METAPHORIC JUNCTURE OF THESE LAYERS WHILE ATTEMPTING TO ADDRESS THE CITY AS A CITY IN THE PROCESS OF CHANGE. THE PUBLIC IS PLACED AS WATCHDOGS TO THAT CHANGE. IT IS SEATED FACING THE OLD CITY, WHILE THE NEW CITY IS VIEWED IN 180 DEGREE PANORAMIC DISTORTION FROM BEHIND, PLACED OVERHEAD, FRAMING THE VIEW IN FRONT. A GRAPHIC IMAGE OF THE CHANGING DEVELOPMENT OF THE CITY FROM THE 14TH TO THE MID TWENTIETH CENTURY IS MAPPED ONTO THE BACK SIDE OF THE SUSPENDED LIGHT BOX LOCATING AND ILLUMINATING THE VIEWER/STATION.

THE STATION IS A LOVE-SEAT OR VANITY. WHEN PLACED IN THE CONTEXT OF THE CITY IT BECOMES A SYMBOL OF URBAN DEVELOPMENT, CHANGE AND DISPLACEMENT. THE VIEWER/PUBLIC IS PLACED IN THE LIQUID STATE OF WATCHING AND BEING WATCHED, OBSERVERS OF THE PRESENT AND THE PAST. PUBLIC AMENITY IS CONVOLUTED WITH THE PSYCHOLOGICAL SPACE OF UNEASE.

